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ONTARIO

Department of Education

# Courses of Study

## Grade IX

## ART

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# COURSES OF STUDY

FOR

Grade IX (Form I Lower School and Fifth Classes)

IN

Collegiate Institutes, High, Vocational and Continuation  
Schools and Public and Separate Schools

## A R T

### Objectives and Suggestions

The aim of the course is three-fold:—

1. To inspire in the student an appreciation and understanding of art, through a variety of creative experiences carried out with freedom and spontaneity.
2. To develop the taste of the pupil, as a consumer, in the design of the objects of use and adornment, and to arouse a sense of responsibility for the artistic character of his environment.
3. To provide, in accordance with the prevocational character of the general course for Grade 9, such opportunities for original work as will allow students of special abilities to discover, with reasonable assurance, their fitness for art as a vocation.

The following considerations should govern the selection of the projects and the manner of their presentation.

- (a) In all cases the work should be intimately connected with the life and interests of the pupils. In the selections of subject matter, the instructor is advised to consider the preference of the pupil.
- (b) The pupil should be encouraged to express his ideas freely. Formal classroom procedure may, at times, be modified in the interest of easy exchange of ideas and comparison of results. Various problems may be carried on simultaneously within the same class.
- (c) The pupil's performance should not be expected to conform to adult standards. The scientific analysis of colour and the mechanical processes of drawing should be deferred to later years, except where enquiry warrants discussion. Such instruction should follow rather than precede practical work.
- (d) Correlation with the work of other departments, particularly in literature and social studies, should be affected wherever possible.
- (e) An adequate supply of illustrative material should be available, and pupils should be encouraged to make from it their own selections to suit the projects in hand.



## OUTLINES OF COURSE

### Section I—Preliminary Topics

The course is divided into three parts:

Section 1—Preliminary topics.

Section 2—Design.

Section 3—Three-dimensional projects.

To ensure variety of experience, the following should be undertaken:

All of Section I.

Part A of Section II.

One topic of Part A of Section III.

Other projects suggested in Sections II and III should be undertaken if time and facilities permit.

A.—Imaginative drawings: freely carried out in colour, based on subject matter selected by the student, or on experiences related to the life of the community, either industrial or agricultural, or on transportation, holidays, etc.

The aim should be:

- (I) to stimulate liveliness of imagery,
- (II) to encourage concentration on essentials,
- (III) to develop creative ability rather than reproductive accuracy.

This project may be linked with the courses in literature and social studies. Similar projects should be repeated periodically throughout the year.

B.—(1) The ideas suggested in topic A adapted and translated into other media for specific purposes such as, mural decoration, applique design in papers and textiles, posters and lino-cuts.

Stress should be laid on the fact that design is conditioned by purpose, materials and tools. The examination of illustrations showing the application of this principle in the design of articles for daily use may follow.

(2) Outdoor sketches of buildings and streets, freely made in pencil. Posters, illustrations and decorative compositions will later be constructed from the material secured in these sketches.

C.—Lettering: a review of the forms and spacing of skeleton Roman capitals and small letters previously studied, applied in black and colour to simple posters, signs, programmes and pages of selected poetry and prose.

Good examples of historic and contemporary page arrangements should be studied.

## Section II—Design

A.—The study of pattern: the organization of shapes and textures repeated to form simple borders and all-over patterns in useful objects, such as, book-covers and jackets, end-papers and wrappers. These may be done in black and colour, either from lino-cuts, potato-cuts or stencils, or painted direct.

This study aims to instruct the pupil in the elementary principles of pattern construction and to promote an appreciation of pattern as applied to objects of every day use. This project may be correlated with the courses in literature and home economics.

B.—The study of the decorative qualities of natural forms; the making of patterns and compositions based on personal recollection, disregarding fidelity to natural appearance.

This work should be accompanied by the study and collection of good examples of such patterns and compositions.

C.—Lettering: the development of the skeleton forms to make block letters such as would be useful in poster and school displays. These may be completed in black or poster colours with a lettering pen or brush.

Lettering and arrangements related to the purpose of the poster should be studied from good examples.

NOTE: This project continues but need not immediately follow the preliminary project in lettering.

## Section III—Three-Dimensional Projects

NOTE: The projects of this section are not arranged in order of priority.

A.—Model Making and Environmental Design.

1. (a) Making model houses and buildings to scale and completing them in colour.
- (b) The assembling of the buildings to form a model village or section of an industrial or rural community.

NOTE: The two foregoing projects may profitably include a study of local conditions and the design of houses, public buildings and factories as determined by climate, materials, social habits and artistic requirements. They offer opportunity for close correlation of the courses in art, with the home economics general shop and social studies courses. See Section 1, B 2.

2. The interior: the study of the essentials in furnishing and decorating the small house; the making of model rooms co-operatively.
3. Stage settings: design studied in relation to backgrounds and accessories planned for dramatic projects devised by the class (not necessarily for specific school plays). These should be made as models either individually or co-operatively.



4. Stage costume: puppets, dolls, effigies and masks, constructed of simple materials such as, paper, cardboard and textile remnants. These should be completed as individual or group projects for the dramatization of history, geography and literature, or for school stage productions.
5. Drawings made from the puppets and dolls of the preceding project, developed as posters and illustrations.
6. Dress design: the designing of simple dresses and suits in the current styles, for specific purposes and seasons, planned on paper or worked out in coloured papers or textiles. This should be accompanied by a discussion of the artistic character of the dress as an article of daily use and adornment.

#### B.—Industrial Design.

1. The study and making of simple pottery shapes in clay or plasticine. This project should be used as an approach to the appreciation of design (i.e., basic forms and proportions) in chinaware and household utensils. Where possible the study should be accompanied by the examination of actual examples and illustrations of chinaware, metal utensils and wooden articles of common use, and should be related to the courses in home economics and shop work. See also Objectives and Suggestions (e).
2. Drawings made from simple pieces or groups of pottery in common use, and freely developed as posters, illustrations or compositions in flat colour.

NOTE: When plastic materials are available, the study and making of simple pottery shapes should be regarded as pre-requisite to the drawings made from simple pieces or groups of pottery. When plastic materials are not available, the content of the teaching should emphasize the appreciation of design as stated above.

#### C.—Plastic Design.

1. Co-operative modelling in some plastic medium (clay, plasticine, paper or cardboard, wire frames, etc.), of figures and accessories grouped to represent such subjects as school sports, the farmyard, the “zoo”, or subjects of literary, historical or geographical interest.
2. Soap sculpture: individual studies of “free-standing” figures based on student experience or current school work.

### SCHOOL EXAMINATIONS

It is recommended that, in this Grade, formal examinations be supplemented by a careful evaluation of progress made in understanding the essential processes

of art. The achievement of a pupil should not be measured solely by technical performance or quantity of production.

## BOOKS OF REFERENCE

The Teaching of Art. By Evelyn Gibbs. Illustrated. Revised cheaper edition, \$2.50. Thos. Nelson and Sons, Ltd., Toronto. A sound and adequate discussion of modern attitudes and methods, particularly in the fields of imaginative drawings and pattern construction. The comparative illustrations provide useful standards for estimating the progress of the pupils.

Teaching Creative Art in Schools. By R. and A. Eccott. Illustrated. \$1.35. Evans Brothers, London, England. (Ryerson Press, Toronto.) The authors describe their own experiences in teaching a variety of art projects, discussing methods of presentation, the treatment of pupils of different aptitudes and the use of materials and tools. The concluding chapters are not applicable to the course for Grade IX.

P's and Q's. By Sallie Tannahill, Teachers' College, Columbia University. Illustrated. 108 pages. \$3.00. Doubleday, Doran and Gundy, Toronto. An excellent manual of lettering, useful in all except senior vocational art courses, dealing in simple language with the design of letters and their arrangement in a wide variety of suggestive exercises.

Model-making for Children. In preparation. Illustrated. Published by the Department of Education, Province of Ontario. A guide to the making of model houses, exteriors and interiors, stages and puppets, in cardboard and paper, with suggested lesson outlines and notes on class organization, methods of presentation and suitable materials.

The following periodicals are recommended:

Design. Published monthly by the Design Publishing Company, 20 South Third Street, Columbus, Ohio. Annual subscription, \$3.00.

School Arts Magazine. Published monthly by the Davis Press, Inc., Worcester, Mass. (Dawson Subscription Service, 70 King Street East, Toronto.) Annual subscription, \$4.00.

Art and Craft Education. Published monthly by Evans Brothers, Ltd., Montague House, London. (Moyer School Supplies, Toronto.) Annual subscription, \$3.50.

